

376286

150
Piano part

TRIOS

für Pianoforte, Violine und Violoncell

componirt von

GEORG ONSLOW.

No. 1. A moll Op. 3.	No. 1	Pr. 1 Thlr.	—	Ngr.
- 2. Cdur	- 3. - 2	- 1	—	-
- <u>3. G moll</u>	- 3. - 3	- 1	—	-
- 4. Emoll	- 14. - 1	- 1	10	-
- 5. Esdur	- 14. - 2	- 1	10	-
- 6. Ddur	- 14. - 3	- 1	10	-
- 7. D moll	- 20	- 2	10	-
- 8. C moll	- 26	- 2	—	-
- 9. Gdur	- 27	- 1	15	-

Eigenthum der Verleger.

LEIPZIG, BREITKOPF UND HÄRTEL.

Druck von Breitkopf und Härtel in Leipzig.



PIANOFORTE

5

TRIO III

Livace Viol

1 5 ff

p

p

legato

cres f loco

p f

7



5/10/40
Bk of the Dr. C. Andrews Estate.

PIANOFORTE

This page of piano music is written for PIANOFORTE and consists of seven systems of grand staves. The key signature is B-flat major (two flats). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *ppp* (pianississimo) to *f* (forte). Specific markings include *mf* (mezzo-forte), *p* (piano), *fz* (forzando), and *pp* (pianissimo). The word *legato* is written in the bottom system. The notation includes many accidentals (sharps and flats) and slurs indicating phrasing. The page number 4481 is centered at the bottom.

PIANOFORTE

This page of musical notation is for a piano piece titled "PIANOFORTE". It consists of seven systems of grand staff notation, each with a treble and bass clef. The key signature is one flat (B-flat) for the first five systems and one sharp (F-sharp) for the last two. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system has a "cres" (crescendo) marking. The second system has an "8" marking above a wavy line. The third system has a "p" (piano) marking. The fourth system has a "2" marking above a bracket. The fifth system has a "p" (piano) marking. The sixth system has a "p" (piano) marking. The seventh system has a "p" (piano) marking. The piece concludes with a double bar line and repeat dots.

PIANOFORTE

This page of piano music for PIANOFORTE consists of seven systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a 7/8 time signature. The second system continues with the same key signature and time signature. The third system has a treble and bass staff with a key signature of two flats (Bb, Eb) and a 7/8 time signature. The fourth system has a treble and bass staff with a key signature of two flats (Bb, Eb) and a 7/8 time signature, featuring dynamics *dim*, *cres*, and *fp*. The fifth system has a treble and bass staff with a key signature of two flats (Bb, Eb) and a 7/8 time signature, featuring dynamics *cres* and *fz*. The sixth system has a treble and bass staff with a key signature of two flats (Bb, Eb) and a 7/8 time signature, featuring dynamics *fz*, *f*, and *smorz*. The seventh system has a treble and bass staff with a key signature of two flats (Bb, Eb) and a 7/8 time signature, featuring dynamics *fz*, *f*, and *smorz*.

PIANOFORTE

7

This page of piano music consists of seven systems of staves. The first system includes a first ending bracket labeled '1'. The second system includes a first ending bracket labeled '1' and a 'dol' (dolce) marking. The third system includes a 'f' (forte) marking. The fourth system includes a '3' (triple) marking and a '4' (quadruple) marking. The fifth system includes a 'p' (piano) marking and a 'f' (forte) marking. The sixth system includes a 'p' (piano) marking and a 'cres' (crescendo) marking. The seventh system continues the musical notation without specific markings.

PIANOFORTE

8

PIANOFORTE

mf

p legato

8

fz

fz

fz

PIANOFORTE

9

This page of piano music consists of seven systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a 'loco' marking and a 'p' (piano) dynamic. The second system includes a 'pp' (pianissimo) dynamic. The third system has a 'cres' (crescendo) marking. The fourth system begins with an 'f' (forte) dynamic. The fifth system includes an '8va' (octave) marking and a 'fp' (fortissimo) dynamic. The sixth system features a 'loco' marking and a 'cres' (crescendo) marking. The seventh system concludes the piece with a final cadence. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

PIANOFORTE

Quasi Adagio

ANDANTE:
CANTABILE.

The musical score is written for piano and features a variety of textures and dynamics. It begins with a soft *p* dynamic in the right hand, while the left hand provides a harmonic foundation. The tempo is marked *Quasi Adagio* and the mood is *ANDANTE: CANTABILE*. The score includes several measures of rapid sixteenth-note passages, a trill (*tr*) in the right hand, and a crescendo (*cres*) leading to a fortissimo (*fp*) section. A pianissimo (*pp*) section follows, characterized by delicate, flowing lines. The piece concludes with a powerful fortissimo (*ff*) section, featuring dense chords and rapid sixteenth-note runs. The score is marked with various dynamics including *p*, *mf*, *fp*, *pp*, and *ff*, and includes performance instructions like *cres* and *tr*. Fingering numbers (3, 5) are indicated for specific notes.

PIANOFORTE

11

This page of musical notation for a piano piece consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex texture with many beamed notes. The second system includes the instruction "sotto voce". The third system features a forte "f" dynamic in the left hand and a mezzo-forte "mf" dynamic in the right hand. The fourth system includes a piano "p" dynamic, a crescendo "cres", and a fortissimo "ff" dynamic. The fifth system includes the instruction "leggerement" and a ritardando "ritard". The sixth system includes a pianissimo "pp" dynamic. The notation is written in a key signature of two flats and a 3/4 time signature.

sotto voce

f

mf

p

cres

ff

leggerement

ritard

pp

PIANOFORTE

legato

dol

ppp

mf

p

f

fz

p

fz *dol*

f

mf *p*

eres *dim*

p *leggermente* *ritard*

fz *p*

MINUETTO

non
tanto presto

The musical score is written for piano and consists of eight systems of music. The first system includes the title 'MINUETTO' and the tempo instruction 'non tanto presto'. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (f) dynamic and a 'Pscherzando' marking. The score features a variety of musical notations, including eighth and sixteenth notes, triplets, and trills. The dynamics range from forte (f) to piano (p). The piece concludes with a 'cres' (crescendo) marking in the seventh system. The final system ends with a double bar line.

f *Pscherzando*

p *f* *p*

cres

The image shows a page of piano music for PIANOFORTE, page 15. The score is written for two staves, treble and bass. The key signature is one sharp (F#). The music is in 2/4 time. The first system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic line with more complex figures. The third system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system is marked 'Trio' and features a treble staff with a melodic line and a bass staff with a simple accompaniment. The seventh system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

Musical score for piano, measures 1-12. The score is written for two staves (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is indicated as *Allegro*. The score includes dynamic markings: *fz* (forzando), *f* (forte), *mf* (mezzo-forte), and *dim* (diminuendo). The piece concludes with a double bar line and the instruction *D C al Minuetto*.

FINALE
ALLEGRO
AGITATO

Musical score for piano, measures 13-16. The score is written for two staves (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is indicated as *Allegro Agitato*. The score includes dynamic markings: *p* (piano) and *fz* (forzando). The piece concludes with a double bar line.

Musical score for piano, measures 17-20. The score is written for two staves (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is indicated as *Allegro Agitato*. The score includes dynamic markings: *fz* (forzando) and *f* (forte). The piece concludes with a double bar line.

This page of piano music is written for a grand piano and consists of seven systems of staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by dense, often chromatic, textures with many beamed sixteenth and thirty-second notes. Dynamics and articulations are indicated throughout the score.

System 1: The first system begins with a forte (*f*) dynamic. The right hand features rapid sixteenth-note passages, while the left hand plays a more rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

System 2: The second system continues the dense texture. It includes a *dim* (diminuendo) marking in the right hand towards the end of the system.

System 3: The third system starts with a *rf* (ritardando forte) marking. The right hand has a more melodic line with some rests, while the left hand continues with a steady accompaniment.

System 4: The fourth system features a series of *fz* (forzando) markings in the right hand, indicating accented chords or notes. It ends with a mezzo-forte (*mf*) dynamic.

System 5: The fifth system begins with a forte (*f*) dynamic. The right hand has a melodic line with some rests, while the left hand provides a harmonic foundation.

System 6: The sixth system starts with a *dim* (diminuendo) marking. The right hand has a melodic line with some rests, while the left hand provides a harmonic foundation.

System 7: The seventh system begins with a piano (*p*) dynamic. The right hand has a melodic line with some rests, while the left hand provides a harmonic foundation.

PIANOFORTE

The musical score is written for a PIANOFORTE and consists of seven systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, trills (tr), and a ritardando (ritard) marking. The piece concludes with a final cadence.

PIANOFORTE

19

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic. The second system includes a 'dol' (dolce) marking. The third system features a 'cres' (crescendo) marking. The fourth system has a 'dim' (diminuendo) marking. The fifth system includes a 'p' (piano) dynamic and a 'tr' (trill) marking. The sixth system has a 'ff' (fortissimo) marking. The seventh system continues the musical development with various note values and rests.

PIANOFORTE

First system of piano score. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic, followed by a crescendo (*cres*) and then a forte (*f*) section. The bass staff provides harmonic support with chords and moving lines.

Second system of piano score. Treble staff features a piano (*p*) dynamic and a crescendo (*cres*). The bass staff continues with harmonic accompaniment.

Third system of piano score. Treble staff shows a decrescendo (*decres*). The bass staff continues with harmonic accompaniment.

Fourth system of piano score. Treble staff continues with melodic lines. Bass staff features a piano (*p*) dynamic section.

Fifth system of piano score. Treble staff includes a first ending bracket (*1*) and a pianissimo (*pp*) section. The bass staff continues with harmonic accompaniment.

Sixth system of piano score. Treble staff includes a first ending bracket (*1*) and a *sottovoce* (sotto voce) section. The bass staff includes a *ritard* (ritardando) marking.

Seventh system of piano score. Treble staff continues with melodic lines. Bass staff features a forte (*f*) dynamic and a decrescendo (*dim*) section.

mf

dim *f*

ff *P legiermente*

loco

3481

PIANOFORTE

The musical score is written for piano (PIANOFORTE) and consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4.

- System 1:** The treble staff begins with a *dol* (dolce) marking. The bass staff features a continuous eighth-note accompaniment.
- System 2:** The treble staff includes trills (*tr*) over the final two measures. The bass staff has a *ritard* (ritardando) marking in the first measure.
- System 3:** The treble staff continues with eighth-note patterns. The bass staff features sustained chords.
- System 4:** The treble staff has a more active eighth-note melody. The bass staff features sustained chords.
- System 5:** The treble staff has a melodic line with some grace notes. The bass staff includes *fz* (forzando) markings in the last two measures.
- System 6:** The final system, showing a continuation of the eighth-note accompaniment in the bass staff and a melodic line in the treble staff.

PIANOFORTE

25

The first system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 7/8. The music features a complex, flowing melody in the treble clef with many beamed sixteenth and thirty-second notes. The bass clef provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking 'dol' (dolce) is placed above the treble staff in the third measure.

The second system of musical notation for piano. It continues the piece with similar rhythmic complexity. The treble staff has a dense texture of beamed notes. The bass staff has a more sparse accompaniment. A dynamic marking 'ff' (fortissimo) appears in the fifth measure of the treble staff.

The third system of musical notation for piano. The treble staff continues with intricate melodic lines. The bass staff features a long, sustained chord in the first measure, indicated by a large oval, before moving to a more active accompaniment. The key signature changes to two flats (Bb and Eb) in the third measure.

The fourth system of musical notation for piano. Both staves show a continuation of the complex melodic and harmonic material. The treble staff has a prominent melodic line with many beamed notes. The bass staff provides a rhythmic foundation with eighth and sixteenth notes.

The fifth system of musical notation for piano. The treble staff continues with a series of beamed sixteenth notes. The bass staff has a more active role with eighth and sixteenth notes. The key signature remains two flats.

The sixth system of musical notation for piano. The treble staff features a dense texture of beamed notes. The bass staff has a more active role with eighth and sixteenth notes. The key signature remains two flats.

PIANOFORTE

This page of musical notation for a piano piece consists of six systems of grand staves. The music is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). An articulation mark *dim* (diminuendo) is also present. The piece features complex textures with multiple voices in both hands, including rapid runs and sustained chords.

PIANOFORTE

25

This page of musical notation is for a piano piece, likely in a key with two flats (B-flat and E-flat) and a 7/8 time signature. The notation is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The music is characterized by complex rhythmic patterns, including many eighth and sixteenth notes, and frequent use of accidentals (sharps and flats). Dynamics are indicated throughout: *sf* (sforzando) appears in the first system, *ff* (fortissimo) in the second and fourth systems, and *f* (forte) in the fifth system. The piece concludes with a double bar line at the end of the sixth system.

WERKE FÜR KAMMERMUSIK

im Verlage von
Breitkopf und Härtel in Leipzig.

Septette, Sextette, Quintette und Quartette für das Pianoforte.

Flg. Nr.		Flg. Nr.		Flg. Nr.		Flg. Nr.	
Beethoven, L. van., Op. 16. Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Es dur.	1 15	Danzi, Op. 41. Quintuor pour Piano, Oboe, Clarinette, Cor et Basson	1 15	Kalkbrenner, F., Op. 132. Grand Septuor (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse	3 —	Mendelssohn Bartholdy, F., Op. 40. Concerto No. 2 D moll pour le Piano-forte avec Quintuor	2 —
— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. Es dur.	1 —	Dussek, J. L., Op. 41. Grand Quintuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib.	1 10	Kuhlau, Op. 32. Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle	2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle	1 10
— 2 D dur.	1 6	— Op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle E dur.	1 15	Leidesdorf, Op. 66. Quintette pour Piano, Violon, Clarinette, Violoncelle et Basse	3 —	— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle	1 10
— 3 C dur.	27	Field, J., Quintette pour Piano, 2 Violons, Alto et Violoncelle.	20	Lobe, C., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle.	1 20	— Quintett (Es dur) für Pfte., Oboe, Clar., Horn und Fagott. Neue Ausg.	1 10
— Quartett f. Pfte., Viol., Bratsche u. Vcell nach d. Quintett. Op. 16 Es dur u.	1 15	Gährich, W., Op. 4. Quartett für Pianoforte, Violine, Alto und Violoncell, G moll.	1 20	— Op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle	1 15	— Quartett (E dur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe.	1 —
Bertini, H., jeune, Op. 79. No. 1. grand Sextuor pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse	3 10	Gernsheim, F., Op. 6. Quartett f. Pfte., Viol., Viola und Violon.	3 10	Louis, Ferd., Op. 5. Quatuor Es dur p. Piano, Violon, Viola et Violoncelle	2 15	Onslow, G., Op. 30. Sextuor (Es dur) p. Piano, Flöte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse).	3 11
— Dito Op. 85. No. 2.	3 —	Grädener, C. G. P., Op. 7. Quintett in G moll, f. Pianoforte, 2 Violinen, Viola u. Violoncell.	2 20	— Op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle.	2 15	Schlesinger, D., Op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle.	2 11
— Dito Op. 90. No. 3.	3 5	Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in G dur (oeuv. posth. No. 4).	1 10	Mendelssohn Bartholdy, F., Op. 22. Capriccio brillant pour le Pianoforte avec Quintuor	1 15	Schumann, R., Op. 44. Quintett in Es dur f. Pfte., 2 Viol., Bratsche u. Violoncell	3 —
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, Op. 114. No. 4.	3 —	Kalkbrenner, F., Op. 81. Quintette pour Piano avec Violon (ou Clarinette) Viola ou (Cor), Violoncelle et Contrebasse	2 10	— Op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quintuor	2 20	Stiehl, H., Op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle	3 —
Brambach, C. J., Op. 5. Sextett f. Pfte., 2 Violinen, 2 Bratschen u. 2 Violoncell	3 15						
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle Es dur.	1 —						
Danzi, Op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle	1 15						

Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van., Trios.		Gade, Niels W., Op. 42	2 10	Horsley, C. E., Op. 13. No. 2 H dur.	3 —	Mozart, W. A., Trio. No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur.	1 10
— No. 1. Op. 1. No. 1. Es dur.	1 6	Gouvy, Th., Op. 8 E dur.	2 20	Jadassohn, S., Op. 20. Trio. E dur.	2 15	Naumann, E., Op. 7 Trio f. Pfte. Viol. u. Viola F moll.	2 11
— 2. — 1. — 2. G dur.	1 12	Goldschmidt, O., Op. 12 B dur.	3 —	Kalkbrenner, F., Op. 30 B dur.	1 —	Onslow, G., Op. 3. No. 1 A moll.	1 —
— 3. — 1. — 3. C moll.	1 3	Hartknoch, C. E., Op. 4 E moll.	1 —	— Op. 149. No. 5 As dur.	1 20	— Op. 3. No. 2 C dur.	1 —
— 4. — 70. — 1. D dur.	1 3	Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferdinand David.		Klengel, J., Op. 1. Trio für Pianoforte, Violine und Viola. Es dur.	3 10	— 3. — 3. G moll.	1 —
— 5. — 70. — 2. Es dur.	1 12	No. 1 G dur, No. 2 F moll, No. 3 C dur, No. 4 E dur, No. 5 Es dur, No. 6 D dur, No. 7 A dur, No. 8 C moll, No. 9 A dur, No. 10 E moll, No. 11 Es dur, No. 12 Es dur, No. 13 B dur, No. 14 G moll, No. 15 Es moll, No. 16 G moll, No. 17 Es dur, No. 18 C dur, No. 19 D moll, No. 20 Es dur, No. 21 D dur, No. 22 B dur, No. 23 F dur, No. 24 As dur, No. 25 F dur, No. 26 C dur, No. 27 F dur, No. 28 G dur, No. 29 F dur, No. 30 D dur, No. 31 G dur à 1 Thr.		— A., Op. 36 C moll.	1 20	— 14. — 1 E moll.	1 10
— 6. — 97. B dur.	1 24	(No. 29, 30 und 31 mit Flöte oder Violine und Violoncell.)		Kündinger, R., Op. 10. Premier grand Trio. C moll.	3 —	— 14. — 2 Es dur.	1 10
— 7. B dur. in 1 Satze.	12			Landwehr, J., Trio. F dur.	3 —	— 14. — 3 D dur.	1 10
— 8. Es dur.	21			Leonhard, J. E., Op. 18. Zweites Trio. G moll.	3 —	— 20 D moll.	2 10
— Variationen. Op. 121a. in G dur.	24			Louis, Ferd., Op. 2 As dur.	2 —	— 26 C moll.	2 —
— 14 Variationen. Op. 44. Es dur.	21			— Op. 3 Es dur.	2 —	— 27 G dur.	1 15
— Trio für Pfte., Clar. oder Violine u. Violoncell. Op. 11. B dur.	1 —			— Op. 10 Es dur.	1 15	Reinecke, C., Op. 38 D dur.	2 15
— Trio für Pfte., Violine u. Violoncell nach der Symphonie Op. 36. D dur.	1 21			Lövenskiöld, H., de, Op. 2 F dur.	2 —	Schumann, Clara., Op. 17 G moll.	2 —
— Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 38. Es dur, nach dem Septett op. 20.	1 24			Lux, Fr., Grosses Trio. C moll.	2 20	Schumann, R., Op. 63. No. 1 D moll.	3 15
Berens, H., Op. 20. No. 2 Es dur.	2 15			Macfarren, G. A., Trio E dur.	2 —	— Op. 110. No. 3 G moll.	3 —
Brahms, J., Op. 8. H dur.	3 10			Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll.	3 —	Stiehl, H., Op. 32 Es dur.	2 10
Bruch, M., Op. 5. Trio. C moll.	2 15			— Op. 66. No. 2 C moll.	3 15	— Op. 36. Grand Trio. B dur.	2 15
Dietrich, A., Op. 9 C moll.	3 —					Street, J., Op. 6. Trio. Es dur.	3 15
Dobrzynski, J. F., Op. 17 A moll.	2 —					— Op. 11 A dur.	1 20
Dupont, A., Op. 33. Grand Trio. G moll.	3 15					Töpfer, J. G., Op. 6 A dur.	1 20
Eckert, C., Op. 18. H moll.	3 —					Vollweiler, C., Op. 20. No. 1 F dur.	2 —
						Würst, R., Op. 5 G dur.	2 —

Duos für Pianoforte und Violine.

Alard, D., Op. 26. Grand Duo concertant pour Piano et Violon.	2 —	Dupont, A., Op. 14. Duo E dur.	1 20	Klengel, J., Op. 2. Sonate No. 1.	1 25	Onslow, G., Op. 11. No. 1. Sonate D dur.	2 —
Bazzini, A., Op. 16. 2 Morceaux de Salon pour Piano et Violon.	1 —	Dussek, J. L., Op. 46. 6 leichte Sonaten. Neue Ausgabe.	10	— 3. — 2.	2 —	— Op. 11. No. 2. Sonate Es dur.	2 —
Beethoven, L. van., Sonaten.		Gade, N. W., Op. 6 in A dur.	1 20	Kreutzer, R., grande Sonate in A moll.	20	— 11. — 3. Sonate F moll.	2 —
— No. 1. Op. 12. No. 1. D dur.	21	— Op. 21. Sonate D moll.	1 20	Kuhlau, F., Op. 6. Sonate facile.	15	— 15. Duo F dur.	1 10
— 2. — 12. — 2. A dur.	21	Grädener, C. G. P., Op. 11. Sonate.	1 20	Lindner, Op. 5. 4 Pièces	20	— 29. Sonate E dur.	1 10
— 3. — 12. — 3. Es dur.	24	Haydn, J., Sonaten. Neue Partitur-Ausg.		Louis, A., Grande Caprice conc. (sur les Huguenots).	1 5	— 31. Duo G moll.	1 15
— 4. — 23. A moll.	21	No. 1 G dur.	20	Lührs, C., Op. 21. No. 1. Sonate D dur.	1 15	Pixis, Op. 105. Thème varié.	20
— 5. — 24. F dur.	27	— 2 D dur.	20	— Op. 21. No. 2. Sonate G dur.	1 15	Radecke, R., Op. 1. 4 Stücke.	1 10
— 6. — 30. No. 1. A dur.	21	— 3 Es dur.	15	— 21. — 3. Sonate A dur.	1 15	Reinecke, C., Op. 43. Drei Phantasiestücke f. Pfte. und Viola oder Violine	1 15
— 7. — 30. — 2. C moll.	1 —	— 4 A dur.	15	Lumbye, H. C., Traumbilder. Phantasie f. Orchester. Arrang. f. Pfte und Viol.		Richter, E. F., Op. 26. Sonate.	1 20
— 8. — 30. — 3. G dur.	24	— 5 G dur.	20	Maczewski, A., Op. 3. Sechs Stücke f. Pfte. u. Viola od. Viol. Heft 1. Romanze.		Ritter, G. A., Duo facile (s. le Prophète)	20
— 9. — 47. A dur.	1 12	— 6 C dur.	15	Eigenwille. Träumerei	1 20	Romberg, A., Op. 9. 3 Sonates.	2 —
— 10. — 96. G dur.	27	— 7 F dur.	1 5	— 2. Ueberwundenes Leid. Humoreske.		Rubinstein, A., Op. 19. Deuxième Sonate. A moll.	2 20
— Rondo G dur.	9	— 7 G dur (mit Flöte oder Violine).	1 —	Nachteinsamkeit	1 10	— Op. 49. Sonate pour Piano et Alto	2 —
— 12 Variat. (Se vuol ballare) F dur n.	12	Hermann, Fr., Op. 4. Serenade	1 15	Moritz, Op. 2. Sonate C dur.	1 —	Ruckgaber, J., Op. 41. Duo	1 15
Chopin, Op. 26. Polonaises (Cis moll und Es moll).	1 —	Hiller, F., Op. 86. Suite in canon. Form	2 20	— Op. 3. Sonate A moll.	1 —	Schumann, Clara., Op. 22. Drei Romanzen	1 —
— Op. 65. Sonate in G moll.	2 —	Hummel, J. N., Op. 50. Sonate in D dur	20	— 4. Sonate D dur.	1 —	Schumann, R., Op. 121. Sonate	2 15
David, F., Op. 25. Salon-Duett.	1 —	Kalkbrenner et Lafont, Op. 133. Fantaisie brill. (sur les Huguenots)	1 10	Mozart, W. A., Sonate F dur No. 1.	25	Seiss, J., Op. 1. Phantasiestücke.	1 15
— Op. 28. 5 Salonstücke.	1 —	— Op. 164. Duo sur la Juive.	1 5	— Sonate C dur No. 2.	25	Spohr, L., Op. 95. Duo conc. in G dur.	2 —
— 36. Kammerstücke. Heft 1	1 20	— 166. Duo sur la Favorite	1 5	— Sonate F dur.	25	Streben, E., Op. 11. Liebesfrühling. Duo	25
— 36. — 2.	1 10	— 167. Duo sur la Reine de Chypre	1 5	— Sonate B dur.	1 —	Taubert, W., Op. 15. Sec. Duo in G moll	1 10
Doehler, Th., Op. 71. Andante.	22½	Kalkbrenner et Panofka, Op. 168. Duo sur Charles VI.	1 5	— Sonate G dur.	20	Tausch, J., Op. 3. Duo	1 10
Dreyschock et Panofka, Op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer	1 5			— Sonate Es dur.	25	Thalberg, S., et de Beriot, Op. 54. Duo sur Semiramis	1 5
				— Sonate G dur.	15	Vanka, A., Op. 3. Duo brillant.	25
				Nicola, Op. 6. Sonate in D dur	1 —		

Duos für Pianoforte und Violoncell.

Beethoven, L. van., Sonaten.		Beethoven, L. van., 12 Variationen (Ein Mädchen oder Weibchen). Op. 66. F dur.	15	Dotzauer, Op. 55. 2 Thèmes variés	20	Romberg, Cipr., Op. 21. La Sérénade Melodie d. Fr. Schubert variée	1 5
— No. 1. Op. 5. No. 1. F dur.	1 3	— 7 Variationen (Bei Männern welche Liebe fühlen) Es dur.	15	Gross, J. B., Op. 7. Sonate.	1 10	Rubinstein, A., Op. 18. Sonate	2 5
— 2. — 5. — 2. G moll.	1 3	Bertini et Franchomme, Thème varié.	25	— Op. 8. Divertissement.	15	— Op. 39. 2ème Sonate.	2 —
— 3. — 69. A dur.	1 3	Chopin, F., Op. 65. Sonate	2 —	Krufft, Sonate.	1 —	Scholz, B., Op. 14. Sonate	1 —
— 4. — 102. No. 1. C dur.	18	Dotzauer, Op. 24. Duo	1 10	— Op. 34. Sonate.	1 20	Street, J., Op. 18. 7 Variat. av. Introd. et Finale.	1 10
— 5. — 102. — 2. D dur.	21			Onslow, G., Op. 16. 3 Sonaten.	1 10	Udbye, M. A., Op. 3. Introduction und Variation. über eine nord. Volksweise	20
— 12 Variationen (Judas Maccabäus) G dur.	18			Reissiger, C. G., Op. 147. Grande Sonate	1 22½		

Für Pianoforte und Blasinstrumente.

Beethoven, L. van., Op. 17. Sonate mit Horn, in F dur.	18	Beethoven, L. van., Op. 105. Heft 2. 6 variirte Themen für Pianoforte allein oder mit Flöte oder Violine	15	Beethoven, L. van., Op. 107. Heft 2. 10 variirte Themen f. Pianoforte allein oder mit Flöte oder Violine	12	Beethoven, L. van., Op. 107. Heft 4. 10 variirte Themen f. Pianoforte allein oder mit Flöte oder Violine	12
— Op. 105. Heft 1. 6 variirte Themen für Pianoforte allein oder mit Flöte oder Violine.	21	— Op. 107. Heft 1. 10 variirte Themen do. do.	12	— Op. 107. Heft 3. 10 variirte Themen. do. do.	18	— Op. 107. Heft 5. 10 variirte Themen do. do.	12

Vivace legato

4481



VIOLINO

2

Violino musical score, measures 1-10. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including triplets, slurs, and dynamic markings. The dynamics include *mf*, *dim*, *dol*, *f*, *p*, and *pp*. The measures contain complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Quasi Adagio

ANDANTE
CANTABILE

Cello musical score, measures 1-10. The score is written in bass clef with a key signature of one flat (B-flat). It features various musical notations including triplets, slurs, and dynamic markings. The dynamics include *p*. The measures contain complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

VIOLINO

5

2 2 1 2 4 3

f *fz* *1* *3* *2* *1* *dim*

p *pp* *f* *tr* *3* *dim* *p* *ff* *fz p*

fz p *fz p* *4* *cres* *f* *1* *3* *p* *p* *pp* *f*

dim *tr* *1* *f* *3*

dim *p* *1*

VIOLINO

MINUETTO

Presto non tanto

8
f p f

p mf sf

3 f

5 3 f

1 Trio 6 p

11 p mf

ff p

DC al Minuetto

FINALE

All^o agitato 7

p mf

f p f

13 mf

4 p f

26 dol

1 3

9 dol

ritard poco

mf

VIOLINO

5

Violino musical score page 5. The page contains 12 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. The music is written in a single system. The first staff has a measure rest for 9 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff has a measure rest for 11 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff has a measure rest for 1 measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The fourth staff has a measure rest for 4 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The fifth staff has a measure rest for 9 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The sixth staff has a measure rest for 1 measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The seventh staff has a measure rest for 28 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The eighth staff has a measure rest for 1 measure, followed by a half note G4, a quarter note A4, and a quarter note B4. The ninth staff has a measure rest for 9 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The tenth staff has a measure rest for 13 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The eleventh staff has a measure rest for 2 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The twelfth staff has a measure rest for 14 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The thirteenth staff has a measure rest for 2 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The fourteenth staff has a measure rest for 13 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The fifteenth staff has a measure rest for 7 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The sixteenth staff has a measure rest for 7 measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The page includes various musical notations such as dynamics (p, f, ff, mf, dim), articulation (accents, slurs), and performance instructions (ritard poco, sotto voce, Tempo I). The page number 5 is in the top right corner.

9 p *cres*

11 p

1 4 9 *Tempo I* p *mf*

cres f pp

ff sotto voce f

28 1

9

ritard poco

13

2 14

mf

2 p

13 dim f

7 ff

7 ff

7 ff

Vivace legato

TRIO III

pp fz fz fz cresc f p fz fz p cresc 3 ff 3 3 3 1 pp p 3 3 3 3 7 f 7 3 3 3 1 2 4 6 3 1 3 3 3 1 1 sfz f



VIOLONCELLO

Musical score for Violoncello, page 2. The score is written in bass and treble clefs, with a key signature of one flat (B-flat). The tempo is marked "Quasi Adagio" and "ANDANTE CANTABILE". The score includes various musical notations, including triplets, slurs, and dynamic markings.

Dynamics and markings include: *mf*, *dim*, *dol*, *fz*, *cres*, *f*, *p*, *pp*, *Solo p*, *f*, *p*, *cres*, *f*, *p*, *cres*, *f*, *p*, *cres*, *p*.

The score is divided into two main sections: the first section is marked "Quasi Adagio" and the second section is marked "ANDANTE CANTABILE". The first section includes a "Solo p" marking. The second section includes a "Cresc." marking.

The score includes various musical notations, including triplets, slurs, and dynamic markings. The first section includes a "Solo p" marking. The second section includes a "Cresc." marking.

VIOLONCELLO

5

This page of a musical score for Violoncello contains 13 staves of music. The notation is primarily in bass clef, with some staves switching to treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp*, *p*, *f*, *dim*, *cres*, *ff*, *fz*, *ppp*, and *tr* are used throughout. Fingerings are indicated by numbers 1, 2, and 3. A trill is marked with 'tr' on the 10th staff. The score concludes with a double bar line on the 13th staff.

MINUETTO
 Presto non tanto

8 4

f *mf*

6 4 1 3 2

f *p*

fz *fz* *dim* *pizz*

f *arco* *p* *1* *p*

4 1 1

3 2 1

f *ff*

dim *p* *p*

dim *p*

D Cal Minuetto

FINALE
 All^o agitato

8 6 14

pizz *arco* *cres* *f*

f *f*

f *dol*

5 1 1 4

ritard *poco*

mf

VIOLONCELLO

5

Violoncello musical score page 5. The score is written for a single instrument, the cello, and consists of 13 staves of music. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes performance instructions such as *ritard* (ritardando), *sotto voce* (softly), *col arco* (with bow), and *pizz* (pizzicato). The score is divided into measures, with measure numbers 8, 7, 3, 8, 1, 5, 3, 13, 6, 1, 9, 15, 6, 13, and 7 indicated above the staves. The score ends with a double bar line.

